

NAME . Scherer Paul Lincoln . .
 (last) (first) (middle)

Biographical Material.

Birthplace . . .Cleveland, Ohio Date . . 2/12/07 . . .

Education . Ohio State University for undergraduate 1924-30 - graduate of .
. . Western Reserve 1935-40

Special Comments

Awards and Honors (including others than those received in Cleveland)

. . First prize in Silver, 1941 - H.M. in Pewter 1937, 41 - 1st prize Pewter 1939
. . 2nd prize pewter, 1940 - exhibit of Society of Arts & Crafts in Boston .

Affiliations (artists' societies, etc.)

. . Cleve. Fine Arts Assn - Dept. of Art-National - Western Arts Assn. - Education Assn.

Where represented in Permanent Collections (Among private collections include
only large and important ones)

. . Honolulu Museum of Fine Arts (silver bowl)

Exhibits (list by years)

Large Annual Shows . Cleveland May Shows 1935-41

. . Society of Arts & Crafts, Boston, 1940

. . Cincinnati Crafters Exhibition, 1941

One Man

Special (or Foreign)

Bibliography (Books or articles you have written, or books, bulletins, magazines,
catalogues in which you are mentioned) Has written article on "High School Art" for
"Design" Magazine. Articles in "Art Today". Master's Thesis in book form used in
. . Western Reserve Library. Has done Radio work in the Cleve. Mus. Hour (Argentina Art,
Feb., 1941 - "Bauhaus School of Design" Jan. 1940 - "Handicrafts in May Show" May 41)

Craftsmen Top Painters as May Show's Best Sellers

BY RAY BRUNER

IF you are an artist and want to sell a painting be sure you know the color of your prospective buyer's wall paper.

If his house is papered in yellow you should by all means put a lot of yellow in your painting.

The painting may be a masterpiece, but what difference does that make?

Taste in interior decoration presents one great difficulty for Mrs. Paul Smith when she tries to point out the fine qualities of the work at the May Show in the Cleveland Museum of Art.

She has been in charge of sales at the annual May Shows since this unique Cleveland institution began 23 years ago. She has seen the May Shows grow from a small two-gallery affair, which consisted mostly of paintings and sculpture, to a huge exhibition reaching from one end of the museum to the other.

SHE has watched the phenomenal growth of the crafts exhibit, which has taken the show away from the painters and sculptors in so far as sales are concerned.

"Interior decorators are responsible for much of the difficulty a painter has in selling his work," she said. "I prefer to call them inferior desecrators."

"One woman will come in and want a painting to match her yellow wall paper. Another will object because she can not find a painting that will fit in to the style of architecture of her house."

"People are using pictures more for decorative purposes than they are for personal enjoyment. That is wrong, in my opinion. I do not believe people should be that rigid in decorating their homes. I believe a home should express the personality of the people who live there."

"I never buy a picture to put in a certain place. I buy what pic-

tures I like, change them around often, regardless of the color of the wallpaper."

Mrs. Smith said nearly one-third of all the work in the present May Show has been sold. Out of the 420 sales, only 30 have been pictures.

Pottery, silverware and enamel work have been the best sellers.

THE best selling craftsmen are Carol Hagaman Miller, whose pottery won a special award; Jean Moodey, Alice Ayars, Harold Hunsicker, and Clara A. Witt, ceramic artists, and Charles Jeffrey, Mildred Watkins and Kenneth Bates, metal enamelists; Paul Scherer and Dominick Sylvester, silversmiths.

Some of these artists have sold more than they exhibited. Scherer, head of the art department at East Technical High school, where the students have won frequent national prizes, has orders for eight duplicates of a silver bowl he is exhibiting. He has sold nearly everything he has in the show. Miss Miller has sold everything and the Misses Ayars Watkins and Moodey will probably have sold everything by the time this goes to press.

People are paying an average price of \$7.50 for most of the smaller pieces of craft work, \$15 for the larger. They are partial to ceramic sculpture for home decoration, Mrs. Smith said.

Many other craft workers are close on the heels of these people.

Mrs. Smith cannot help but remark how Cleveland has blossomed out into one of the finest centers in the country for craft work. Probably no city excels Cleveland in ceramic sculpture and fine enamels.

There have been 80 prints sold, 20 of which are copies of "Nostalgic Memory" by Frank Fousek, the first prize winner. He is selling the print for \$1. Paintings that cost \$15 to \$25 are selling the best. The highest price paid for

a painting was \$350. Henry G. Keller is usually the best seller among the painters.

Three sharpshooters of art criticism, Henry S. Francis, curator of paintings at the Cleveland Museum, and Paul B. Travis and Rolf Stoll of the School of Art faculty, will frankly discuss the May Show over WTAM between 8:30 and 9 Monday night.

IT seems to be a long way from false teeth to art, but Dr. Bernard H. Cooper, Cleveland dentist, has bridged it in one leap.

For months Dr. Cooper has been working with false teeth made from plastics and for years he has been interested in arts and crafts. He has been an exhibitor of metal work at several May Shows at the Cleveland Museum or Art. Last year an exquisite copper bowl won him a first prize.

Metal had become old stuff to him, while the plastics which he used in making false teeth suggested new artistic possibilities.

So he switched from metal to methyl methacrylate, the water-clear transparent plastic, known more commonly as lucite or veronite, depending on the company that makes it.

Dr. Cooper's craft work has consisted chiefly of forming stylized heads of prominent men or African natives in sheet copper. So when he switched over he formed the heads and figures into slabs of the transparent plastic.

The effect produced is intriguing. The inverted hollow bas reliefs, when seen from the reverse side, appear solid. The reflections of the interior surfaces of the slabs are intriguing.

THE old days, prior to world catastrophe, when people gawked at skyscrapers and had Harrison Fisher pictures in their bedrooms, are brought back today by the 30 prints by Childe

Hassam at the Cleveland Museum of Art.

Frederick Childe Hassam, living from 1859 to 1935, believed that art is ageless. But it takes only a cursory glance at his prints, hung in the museum print gallery, to feel that his work was definitely dated.

Hassam has done some fine things with his brush, but there is very little in the present exhibit that would leave much of a lasting impression on the mind.

The Art Museum has one of his oil paintings, "Sweeping Snow," a water color; "Canterbury Cathedral," and an etching, "Billboards, New York" in the Everett Memorial Collection.

HASSAM was an important figure in American art. Born in Dorchester, Mass., he studied art in Boston, was a member of the Boston Art Club.

He was more than 50 years old when he took up etching, and was recognized, along with Joseph Pennell, as a leader in this field. But his work is not as brilliantly documentary as that of Pennell.

The prints are a gift of Mrs. Hassam to the museum.

Two wooden panels, each standing 14 feet high and five feet wide, and painted to depict the plant and animal life of West Virginia, have been completed for Hotel Greenbriar at White Sulphur Springs by William C. Grauer, Cleveland artist.

Natalie Grauer, his wife, is represented in the current show of the National Association of Women Artists, Argent Galleries, New York. She has a portrait of Mrs. Frank Anderson of Cleveland and a still life entitled "Pink Rhythms." Mr. and Mrs. Grauer direct the Cleveland College art department and the Old White Art Colony at White Sulphur Springs.

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